

ASKEW

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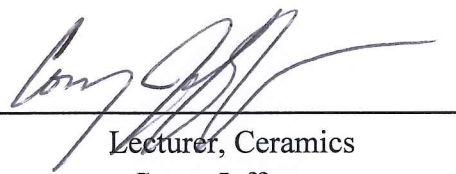
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Master of Fine Arts


Herron School of Art and Design
IUPUI
Indiana University



Lecturer, Ceramics
Corey Jefferson

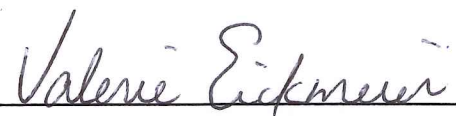


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10/8/15
Date

askew

skewnesses'

by

Stephanie Kristen Erin Wichmann

Master of Fine Arts

in

Fine Arts, Ceramics

At

Herron School of Art and Design Indiana University

2014

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aAbstract into Skewness:

Every moment is everywhere <quantum>. Being human is a mass of feelings and the felt. One can never be certain who they are moment to moment for the body is always changing and adjusting, along side partners', time and space. Nothing is constant. Like the changing body, Stephanie converges her elaborate mind to reveal what the 'subject matter' is; only to then display what it is not also. This creates a variety of puzzles, contained in the composition, with no solution offered. "I am intensely interesting in whatever I am interested in at whatever time it is that I am interested in that thing or subject." – SKEW. Come now, with me, through the breakdown of the skew-ness stream of consciousness narratives, which, go in and out of unconsciousness, allow the ego to confront itself, as well as a hefty reckoning with the social norms the ego is comparing itself to.

aWorks in the askew installation:

1.Title:

Un règlement de comptes : “résoudre l’ambiguïté:

l’enfant entre le désir et la Jouissance”,- vierge poulet-tête Mary.

Translation of French portion found in this title:

aReckoning: “resolving ambiguity: the child between desire and enjoyment”, - Virgin-chicken-Mary.

Materials:

Clay, paper; paper-clay and clay-paper (with my hair dogs hair, my hair, dryer and vacuum lint, with paper towels when used) fired at cone 04, religion, heated- cold finish, under glaze, distressed wood, gold spray paint, lollipop, paper molds, tracing decals, black and red India ink, black oxide, iron oxide, black and white paint, oil pastels, and gravity

Surface:

Indiana state outline, “suitability=0” stamp, Virgin Mary, Hatchet-face Mary, Jouissance success face selfie image, failure melted iron, Jouissance seeking fish, nude women with no heads (as decoration), trout saddle image reference, Marlboro man cowboy lighting cigarette while using and riding a crossbow pulled by two trout, sunglasses, breasts, shells, mouths, genitals, time stamp, cupcake tramp stamp, and Japanese inspired oceanic repetitive pattern stamp.

Form:

A three sided totem with chicken head Mary- Lid upon the askewed Freudian base and reality framing podium.

Returning to the personal interest, lidded interest literally and figuratively, within Virgin Mary conception narrative. It is essentially a wonderful tangent & story distracting, as well as skewing, from the three-sided forms' informative yarn. Essentially, using her yarn to tell my own interpretation of skewing the truth. The surface sometimes is that it only that, a fancy façade. Underneath the triangle triptych totem is a base with clay panels mimicking wall construction with hallucinatory patterns emerging with fingers, toes, and indiscernible to discernible genitalia. Hanging intermittently on choice moments, handmade paper castings of iron weights accent the three panels of this composition. On the edges of the triangle totem are three mouths. One is sucking a lollipop with a golden stick. A second's mouth is licking the air. In the third mouth a tiny Shetland penis worms out the right mouth corner. Sort of Homage to hear no evil see no evil speak no evil, that strikes its own interpretation of the original "just say no". This signifies the sorting or lack of sorting that occurs underneath the façade of the surface, with in the ego. This sorting underneath the façade climaxing with the Virgin Mary is towering upon a neutral ground represented by the 'raw' treatment of the Pine. This neutral ground is sardonically framed and being acted upon by a leading paint mix stick.

Surface:

Underneath the lid is the Jouissance seeking trout. Then the three sides drawings begin to carve a more intimate vignette connecting back to the top this idea of façade, a masquerade of ego confronting reality confronting self confronting ego

reckoning with reality. Therefore, one side dealing with stresses of the id, another with the superego, and the third the ego battleground; all three flashing in and out of consciousness, this all for the viewer's experience. Liberty holding her scales, shells transforming into breasts, Virgin Mary transforming into Hatchet-face Mary, and success face (repeated on work in section 2 coming up next) also repeated on the surface.

Objects:

Hand-made paper cast iron weights, lolli-pop with stick painted gold, banana, and scallop shell cast in clay; this is the less abundant work I the installation to focus on the lid dialogue.

Gestalt:

I am not sure when consciousness becomes unconscious or vice versa. I feel that it's within the nature of those two terms to always be an enigma. That one's ego is a resting state. As in a neutral gear for a vehicle, separate from being in park and different from being turned off. Which is different from idling with the motor running. Similar to the way a crossbow is loaded. There's the there's the neutral gear which be similar to a safety on the weapon. Means there could be a potential for danger once engaged or placed in gear, meaning the trigger was pulled.

Minds being in park, which is like the same as the unconscious or likened to the crossbow having an arrow, charged waiting to be activated.

Idling with the motor running, foot on the brake pedal, is sort of the no man's land, the caulking of tensions the moment of potential seems to be within a gray area of possibilities different from the very similar prior examples. Splitting hairs. But

one does or rather what state does one operate functions within? At what point do we allow our unconscious to let our consciousness off the hook? Where and when do the straying and blurring and splitting of hairs begin? *Where does the validity of actions get triggered and truth discharged, (Virgin Mary yarn and doxa)?*

We are not genetically altered robot-post-humans, *yet*, so I give the nod to the potential for variance covering issues of: when and where the ego goes in and out of consciousness and if that's from the pressures from reality or pressures from self or pressures from self facing self or belt self-effacing self facing reality appears like that dose takes a mastery as would indicate a precision which would lead me to feel that it is a conscious things one does. But, repetition, pattern and consistency all create an ability for the mind in question; to create shortcuts. Shortcuts could be good could be bad could be harmful or could be completely irrelevant and innocent to any serious repercussions. Social repercussions or character meaning self-inflicted ego punishing: Ego punishing being the anti-enjoyment seeking, the anti-Jouissance. So backup little, the ego punishing or influence comes from within. But social and other external pressures also govern this and influences found in the Virgin Mary doxa, a yarn still told today.

Meaning in askewed way we govern our own selves. But ourselves aren't just regulated by ourselves,- we are also regulated by reality,- by strangers, friends, leaders, pasts and unknown futures. In skewness, the id is that animal within. The frontier, the where anything goes got us a supersized dose of anarchy. The superego is the place where it on top like frosting on a cake which oozes, into the

id, sugary well behaved goodness into the ego. But with sugar comes the sugar rush and crash. Because I'm unsure when the switch occurs between unconscious and consciousness, it is hard to see a separation between the egos' id and super ego switches unlike a sugar rush. I like to imagine the transition that your not really sure if that's really happening even though you're 'consciously' witnessing or experiencing in first person. For me reality is a narc: A piece of shit, bummer trader. Like rain on your parade or the last hit of blow, - reminding you that you have made a terrible decision while you sort through your own desire and wretched enjoyment.

So to sum it up this piece is steered to the conversation of character versus reputation by self-confronting self, in reality, by leaning on a 'framed' self to block or transmit. I know that this is not exactly what Freud meant, I don't care,- Freud can suck mine an V-Mary's clay scallop-shell castings.









2. Title:

aDOXA TRAGEDY: FULL OF SOUND AND FURRY; SIGNIFYING NOTHING (MAGICAL DUST FROM EMASCULATED COWS)

Materials:

Clay: paper; paper-clay and clay-paper (with my hair dogs hair, my hair, dryer and vacuum lint, with paper towels when used) at cone 04, religion, under glaze, oxide, heated cold – finish, gold acrylic paint washes, Neon green spray paint, Teal acrylic paint, purple spray paint, black spray paint, oxides, under glaze, India ink, distressed shipping crates, metal shelf from studio, found wood, garbage bag, bike tire from 1970s' family Schwinn, insulation foam, five oranges in a range of self preservation and destruction, and gravity

Form:

A totem form, undulating three sided curved tower with androgynous crowned face simultaneously emerging while disintegrating as a frontal focal point for the composition. One side is dealing with stresses of the id, another with the superego, and the third the ego battleground on the backside; all three flashing in and out of consciousness.

Surface:

Haircut[haireut]image[image], success face (Jouissance), Indiana state outline, "suitability=0" stamp, Italian arches and columns from a Florentine site housing Della Robbian ceramic masterpieces, liberty holding her scales, communication towers for stateliest

Objects:

A broken and resurrected Jesus riding emasculated cows, skull- in- the- box with tea bagging eyes banana tongue and six magical Italian coffee beans, scallop shell (slip cast and paper cast), steel wool, grenade ears, crown, Herron School of Art and Design pencil

Gestalt:

(Virgin Mary was Jesus's mother so weird Freud identity crisis with self and mother,[Oedipal triangle time]. Has to repress her truth and own her own delusions as his identity in fear of his 'father' aka God Jesus has to emasculate himself to successfully detach from the oedipal triangle. Otherwise he is stuck in his mothers' truth. Irony and snark, cows by the nature of being female are emasculated, different from an emasculated bull.

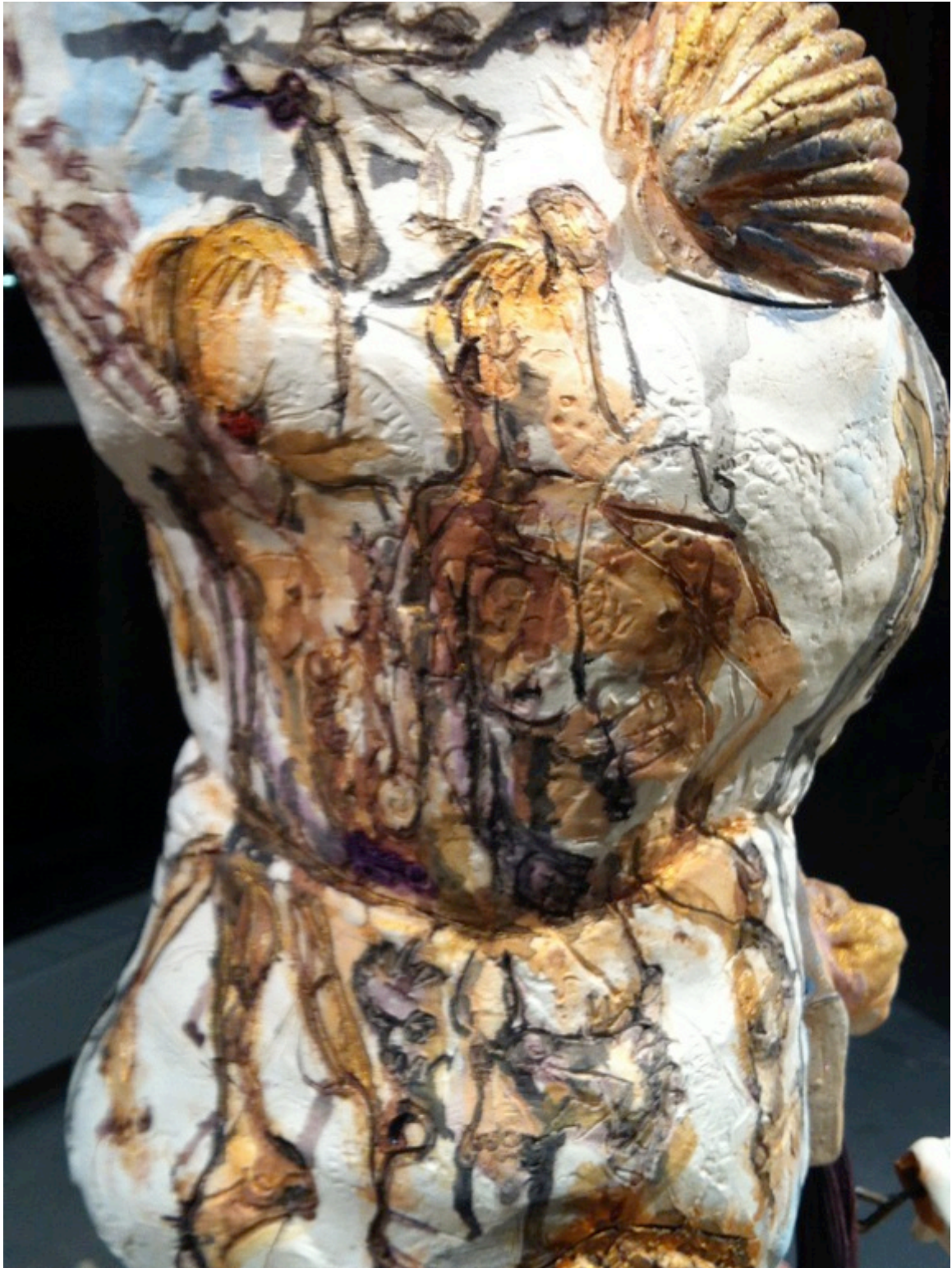
Cows really are emasculated. Jesus was not the Son of God. The Virgin Mary oh where to start... Joseph may not or may have been the father. She could have been raped. It doesn't really matter except for the fact that an entire religion and entire countries are based off this yarn. The fantasy. This fable. So much of our knowing comes from the unknown. So if everything moral and right is based off of this twist of the truth trust moral is then skewed.

Reality, thusly, is comprised with a moral compass that has not been calibrated to properly navigate through "good and bad" behavior, events, acts and other on-goings involving the individual and the individual within reality. A Doxa is a Greek word meaning common belief or popular opinion. A Yarn is a tall tale fictional and full of un-real fantasy. So this piece is about the reckoning of this mis-

calibration and what it steers society toward and away from how that affects subcultures and individuals within these Gray Area's.











3. Title: aROAD TO POWER IS FILLED WITH HYPOCRACY: (Happiness comes from others suffering.[Jesus tells me so.]

Materials:

Clay, paper; paper-clay and clay-paper (with my hair dogs hair, my hair, dryer and vacuum lint, with paper towels when used), wood, foam, gold spray paint, magenta spray paint, oxide, gold acrylic, under glaze, pinecone, slip cast objects, plastic toys, metal, and gravity

Form:

This form is a anchored wave form. This means One side is dealing with stresses of the id, another with the superego, and the third the ego battleground; all three flashing in and out of consciousness. This is the flaccid gold form dealing with emasculation, power, identity, and seeking out enjoyment as a woman, as my self and as a masquerade.

Surface:

Surprised Selfie, 'haircut' image, Italian arches and columns from a Florentine site housing Della Robbian ceramic masterpieces, communication satellites, lips and other parts of my face floating around such as my eyes often three or five in a grouping succeeding at failing to create my portrait

Objects:

Clay furniture drawer full of Virgin Mary faces and a bar of small urinal soap, slip cast paintbrushes with handles removed, pinecones, scallop shell slip will peel, magenta stick, five handmade-paper cast ends of the 15 pound iron weight, a slip cast poodle with attached slip Cast man arms pointing forward then back, upon

forward pointing slip-cast man arms is a plastic jockey riding upon the end of the hand as well as a Gardener Snake plastic model emerging outta the neck of the Poodle body, between drum stand is a appropriated found distressed paintbrush handle attached to a slip cast paintbrush, the sculpture sits above drum stand on top of peculiarly cut wood and foam, be thrown ceramic 'doughnut' and bananas at base. A piece of metal painted gold with dots (as an Yayoi Kusama homage).

Gestalt:

Bridging off of the prior diptych, this piece is the hollow race. A race is a very obtuse usage of the fast paced contest, an inner competition. A battle of sides being drawn from the same party or individual. On one side the id and other the super ego, both connected and weighting down on the ego. All being supported by the subconscious full of murkiness while offering no Discernible information,- only a continuation of the ironic qualities within this hypocrisy sparked in the prior diptych. Or the other two started the conversation heavily in religious pasts, *"aROAD TO POWER IS FILLED WITH HYPOCRACY: (Happiness comes from others suffering. [Jesus tells me so.])"* Is more about the consciousness, (paralleled with the less lucid unconsciousness), of the individual, in this case myself, and the way that the ego confronts reality while reckoning with their own ego. One side of the wave has more influence of the id while the other side of the wave is more bound by pressures of the superego. Both sides are deflating each other or failing at inflating each other. They are spilling their innards over their open lips.

And in the center of the form, the point where the two this wave forms [one holding shells and pine cones: one holding paintbrushes and pinecones] meet,

there is an homage to the Virgin Mary in Jesus from the prior two pieces. Their faces are attached to a phallic like banana making the piece have a sort of groin region, and thus humanlike qualities- which reflect back to the individual ego struggle in another way, in a holy Trinity trifacta *triangle[as in Oedipal Triangle]* shape. The Virgin Mary's face has not been bisque fired allowing it to be pale dry and fragile in comparison to the Jesus paste used. Bisque firing is still fragile but bone dry is the most delicate stage in the process similar be the way I feel about the subtle differences between conscious states and unconscious states of being. This whole composition is about subtle differences: Subtleties between the id, ego, superego and reality.







4. Title:

aFORGED IN FIRE: Begrudged to take an oblique action, a discourse-“paint the inside [of the shells flaccid mutant pot] double consumption”, -sonata in black.

Materials:

Clay, paper; paper-clay (with my hair dogs hair, my hair, dryer and vacuum lint, with paper towels when used), wood, transparencies, acrylic, 'I' bar iron, slip cast bananas, slip cast strawberries, slip cast gun, organic banana peel, tiny Shetland pony style peni{ a tangent: Dear Straight Dope: What exactly is the plural of penis? I would say penises, but it seems too simple and obvious. Is it penis, like deer, or maybe peni, like fungi? End tangent}, gold spray-painted, magenta paint, turquoise paint, red paint, watercolor, under glaze, sticks, bike tire, pinecones, and gravity

Form:

This form is a anchored wave form. This means that the form is under the influence of what it is suppose to defend itself from. Literal as well as figurative. It is a diptych with self at the top clay tear as well as with the work detailed in the above section 3. This is the form, being the darker yarn, of the same reckoning self with self within reality's doxa. One side is dealing with stresses of the id, another with the superego, and the third the ego battleground; all three flashing in and out of consciousness.

Surface:

Italian arches and columns from a Florentine site housing Della Robbian ceramic masterpieces, Self portraits traced from selfies, faceless nudes composed in

reflections of themselves, Virgin Mary, Hatchet-face Mary, communication satellites, Marlboro man riding crossbow horse with phallic saddle horn right side up and upside down, suitability =0 stamp, Indiana state border illustration

Objects:

Paper cast gun, banana, iron weight; clay cast banana, moon shape; bare clay shells; tree stump wedge; hip replacement parts; metal painted gold with dots (as an Yayoi Kusama homage); gold frame on floor at base; and hand- made sheet-paper weight balancing on wood and foam.

Gestalt:

Mirror sides and reflections of images upside down and right side up encourage the uncertainty of conscious states and unconscious states of the super ego and id influence upon the ego as a support to the anchor dual sides.

Where the totems operate as a diptych the anchors are diptychs with another and by themselves. When they are both combined there is a light and dark wave. Both flooded with selfies more than the religious topped totems.

The haircut is the start of Jesus, Mary deals with her narrative and seeking of desire and enjoyment. The gold totem has my “shock neutral resting” face face. The black wave holds my “ success at failure” face.

These differences create a single star and thus direct the composition to skew in a certain yarn.





5. Title:

A self-fulfilling evil like nothing. Let us descend into the precipice that is God yawning gold.

Materials:

clay, paper, wood, fabric, oxide, acrylic, plastic, tree, tracing, glue, Staples, metal end wood reclaim and appropriated crank, advertising, magazine, appropriated floppy disks, and gravity collaborative

The form:

This is a leaning wall piece. This means that it is neither a podium object nor a wall object. It is self-sufficient: needing only a surface to lean on no podium or nails just natural gravity. This is done to connect back to skew and normalize it back to the start. The function of this normalization is to increase the acceptability and uncomfortably if any by closeness with the end of the proximity to the skew particularly for new comers fresh to the skewingness at askew. Snarky and ironic which is also possibly too casual. Hopefully offensive to the slightest traditionalist.

[a tangent=In horse back riding, there is formal and informal. Formal is accepted equally as is informal as long as there is pure Mastery. So, bad form with informal is just as horrid as bad form with formal. Mastery being the key unifier. = end tangent] I think about this quagmire of presentation and form constantly. It makes me think and get confused which makes me smile and feel enjoyment out of the inward conversation. Nostalgia smells and feels good at times. I welcome the indulgence. Perversions have just as many rules to follow as any other group discipline. There are ideologies and borders even in anarchy. Basically, one layer is dealing with stresses of the id,

another with the superego, and the third layer is the ego battleground; all three flashing in and out of consciousness.

Surface:

On the surface is the id and super ego's separate and simultaneous effect upon the ego. The themes are drawn on to the surface to create a introspective narrative, a yarn, a fable a series of vignettes to transgress from reality

Objects:

Three floppy disks, cheese cloth, slip Cast banana, gold spray paint and acrylic paint, yellow paint circa 1990, frame kicked from Michael's once used for pony club and Eventing ribbons, open studios sign May 2013 repurposed, my drawing of my face photocopied traced photocopied and traced again, nude underwear model male advertising package lifting briefs photocopy, Richard Hickam photocopy from magazine on my birthday April 3, 2013, rooster or cock photocopy, left hand of male underwear model holding banana cluster with homage to King Kong pinup photocopy on bananas single banana has orange colored pencil, old crank, pink magenta stick with decapitated soldier holding rifle affixed in crack, drawing on tracing paper of back-to-conjoined twins being born as crown along with enlarged Gray's anatomy image of human mouth tonsils and tongue being worn as a crown, scissors photocopy being worn a glasses cutting up through frame to banana, and gravity

Gestalt:

A masquerade in masquerade. Midpoint of installation the reckoning of Skew with askew. Cranking out enhanced copies of faux gender role assignment. Backed by

the full faith and truth by and in the united states of skew governance. So much word play, this is the sweet 16 of word play all contained in one work.









apart two

askew bit better at taking my toys apart and building backward; gestalt analysis as well as the bits and crannies [Then, "Act like it!"] :

Skewness is a measure of symmetry, or more precisely, the lack of symmetry. A distribution, or data set, is symmetric if it looks the same to left and right of the center point. At this point it is transparent whom I am and am not. (Or is it opaque?) To make a stream of consciousness narrative, which goes in and out of the unconsciousness, as if one's self is in a hallucination, where the ego is confronted by their own ego and that pairings reckoning with social norms of reality.

My name creates this term with my given initials, Stephanie Kristen Erin Wichmann. I am from birth literally, and figuratively, been off from the 'normal' distribution of social norms. Constantly discovering my-self an outlier in a bittersweet consciousness of reality. Being an artist. Working with ceramics. Working the clay in an 'untraditional' manner. Unique. Female. Everything I am not constructs my being more than the qualities I possess. This is where the murkiness happens, the pinpoint departure in the asymmetry. The skew; a deep dark rabbit hole of my ego inside my mind containing the battle of the id, super-ego, and reality upon my ego exploding on my work; I even got a little squirt of skew on your shirt and shoes. Satisfaction of all three houses is impossible however attempts are made to the dissatisfaction of either or all three. Louder of the three is the id. A marvelous portion of unconscious voices cheering in the

mind. My ego listens closely to the beloved id. Jealous, the superego punishes my ego with the aid of reality. My works demonstrate the fears of failure, guilt and inferiority the superego thrusts on the id indulging SKEW ego. Indulging in search of Jouissance, ecstasy and pleasure of the body and mind. After all we only live once and I am in the millennial generation of fuck off today and worry about troubles tomorrow knowing that tomorrow never comes I'll live forever an immortal in my art. I am a prodigy- a genius. I am doing what happens to me to the pots so that they return the favor to the audience.

I have fresh eyes never seen. This is my nature. This is my asymmetry. This is my skew. My fresh introspective hallucinatory narratives of personal identities' (plural for I do not have an absolute personality. My skewness flickers and washes a hypnotic orchestra across my 'Anchor-waves' and up my tall 'Totems'. Washing oceanic enjoyment over themselves and the audience my work skews the superego allowing the ego to indulge in the id's freedom.

Being a SKEW is neither black nor white. But a glowing gold punched with bright neon, regal red, and deep oil grays; - a mysterious darkness contrasting day-glow focal points of the greater compositions. Gestalt. Skew, where the Sum is greater than the pieces, and the collection is bursting Bold vulnerability highlighting my staring hatch-face Mary, Marlboro Cowboy clitoris hat, as well as selfie after SF Forty-niners lost Super Bowl 2013 and nude Jouissance "bee in the orchid trap" masquerade. Other images on the surfaces further elaborate the

intention of the character directing the view throughout the vignettes within the composition's in non-linear plots created about avant-garde female identities.

While containing a wild adventure, like a bad spring break tattoo from Mexico, - the work is what it is doing to the view things to an onlookers mind. The skewnesses' are skew they are committing consensual skew to you and me every-time eyes absorb the clues in an alluring trance created by the off balance forms and surface details. Let us explore the skew road map together!

apart three

Starting with double consumption of banana, shell, gun, and women like most of my symbols, they sprout from my id. Which is the “instinctual force that is unresponsive to the demands of ‘reality’ ” and “seek immediate gratification”. This leads to the connection to ‘Jouissance’, the search for sustained happiness of the body and mind. A term that we will cover further together by revealing the mental functions of judgment, control, and general synthesis of information the id and superego give, and take, influence to, and from, the ego. The id minimizes conflicts while pretending to have regard for reality. But the self-governing superego motivates the ego by feelings of anxiety and inferiority with feelings of *skewness*. Ego’ danger of causing discontent on two sides is represented in the en vogue surfaces. Lets’ descend...

a Regional Skewness Terminology Dictionar-pedia:

Before I begin my terminology dictionary-pedia;

“Deleuze and Guattari use the terms "rhizome" and "rhizomatic" to describe theory and research that allows for multiple, non-hierarchical entry and exit points in data representation and interpretation. In, *A Thousand Plateaus*, they oppose it to an arborescent conception of knowledge, which works with dualist categories and binary choices. A rhizome works with planar and trans-species connections, while an arborescent model works with vertical and linear connections. Their use of the "orchid and the wasp" is taken from the biological concept of mutualism, in which two different species interact together to form a multiplicity (i.e. a unity that is multiple in itself). Hybridation or horizontal gene would also be good illustrations. . ” (Deleuze, Gilles and Guattari, Felix. 1980. *A Thousand Plateaus*. Trans. Brian Massumi. London and New York Continuum, 2004. Vol. 2 of *Capitalism and Schizophrenia*. 2 vols. 1972-1980. Trans. of *Mille Plateaux*. Paris: Les Editions de Minuit.)

"As a model for culture, the rhizome resists the organizational structure of the root-tree system which charts causality along chronological lines and looks for the original source of 'things' and looks towards the pinnacle or conclusion of those 'things.' A rhizome, on the other hand, is characterized by 'ceaselessly established connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles.' Rather than narrativize history and culture, the rhizome presents history and culture as a map or wide array of attractions and influences with no specific origin or

genesis, for a 'rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo.' The planar movement of the rhizome resists chronology and organization, instead favoring a nomadic system of growth and propagation. .'" (Deleuze, Gilles and Guattari, Felix. 1980. *A Thousand Plateaus*. Trans. Brian Massumi. London and New York Continuum, 2004. Vol. 2 of *Capitalism and Schizophrenia*. 2 vols. 1972-1980. Trans. of *Mille Plateaux*. Paris: Les Editions de Minuit.)

"In this model, culture spreads like the surface of a body of water, spreading towards available spaces or trickling downwards towards new spaces through fissures and gaps, eroding what is in its way. The surface can be interrupted and moved, but these disturbances leave no trace, as the water is charged with pressure and potential to always seek its equilibrium, and thereby establish smooth space."

(Deleuze, Gilles and Guattari, Felix. 1980. *A Thousand Plateaus*. Trans. Brian Massumi. London and New York Continuum, 2004. Vol. 2 of *Capitalism and Schizophrenia*. 2 vols. 1972-1980. Trans. of *Mille Plateaux*. Paris: Les Editions de Minuit.)

Lets Continue:

011. Conscious= where ego is and any other aware cognition

010. Unconscious= where superego and id duke it out to make it to the consciousness. A race and battle for control of the consciousness control and power.

09. Sub conscious= the Freudian underpinnings, stuff that you submerge and burry to seek enjoyment. Success at failing to deal with ego and issue within ego.

08. Pedestals = untraditional and embellished continuation of the Freudian subconscious influencing the battle within ones ego/ consciousness. My own twist on presentation, another example of my skewnessses. Also more visually interesting and information of the object instead of solo on a blank box. I guess I need push the literal objectification of a object down into the sub-consciousness of the work and my work. Don't delay; Repress that shit and spray - paint -gold your success today.

07. Abundance of Objects= just hanging out in the unconsciousness. Don't realize what sort of power a gun has until you use it. Don't realize the banana is sexual until it is being eaten. Same for the shell. Don't realize its relation to orifices

of the female body until ones fingers try to make it realize its sweet fishy meat. Repetition in appropriation to skew the original meaning in reality. Turning these form into clay redirects their loaded image into a conglomeration,- a larger gestalt into a skewed naval fleet

06. Paperweight = is light as a feather. This is hard to discover the trick with ones eyes alone. Literal pun. Word play. A real weight for papers on a desk, a business desk, a male desk perhaps, or a woman, or a person carrying power. Strong . As in someone that lifts weights- embodiment of power or weighted down by it. Thus enjoyment is unclear. Strong fragile power.

05. power= mastery of control. The top. Climax.

04. Id= wild-child side, anarchist cannibal (Freud+skew)

03. Superego= morality plaguing ego tainted with puritanical rules from reality(Freud+skew)

02. ego= the battle ground the race track for id verse superego divided by reality (Freud+skew)

01. reality= social construct designed for mind-numbing phonies.(similar to a type of purgatory- neither heaven nor hell) consciousness and unconsciousness Venn-diagram of sorts (Freud+skew)

Below however is the list of the terms like a sort of icon dictionary for furthering your skewness and double consumption index:

1. Anchor- wave = resist what it is. And anchor is to keep a ship fixed

amongst waves in an ocean. (more later see forms section and &forms section)

1.A. Oceanic= nostalgia, site specific regions to inhabit mentally and physically. Massive repetitious natural movement

2. Fixated anchored totems = taking on the history of the story telling monoliths and adding the ego struggle to it. More about the religions icons and morality they influence in reality. (more later see forms section and &forms section)

3. Faceless women with ass to front= a filler full of Comfort ability, identity- less, vulnerable/powerful, dominate and submissive simultaneously natural with a high objectification potential. Formless? Jouissance? Failure at masculinity or success? More questions than answers given. (Bass to mouth verse ass to trout)

4. Chicken-head Virgin Mary= Mary was not impregnated by god. Like Leda and Zeus yarn involving transformation into a goose to avoid fornication and seek its source of Jouissance, the chicken usage steams from this usage of the immaculate conception, a doxa. For, That's not physically possible. Sorry everyone if your just learning this fact. (Ancient male politicians im looking at you, wombs do not repel rape sperm ps.) She was probably seeking some Jouissance and got knocked up. Maybe it was Joseph, maybe she was a huge lush. Chicken head is a fallacious women. I am personally fascinated with this icon in religion; her presence and absence in the bible yarns. (a tangent- is the source of government control on female reproductive rights and superego reality consciousness,- ego judging ego example)

5. Hatchet-face Mary= definition above plus some more ratchet repugnance. (transgression of non-Virgin Mary) Is a basic ruining of 'normal' for the bourgeoisie consumption of sustenance. I receive Jouissance by ruining the normal experience this way and by all gratifying usages of re-appropriation.

5. Jesus on emasculated cows, not bulls without horns) with no horns= since of his mother's lie, he emasculation him, or taking away his religious birth right and power. Emasculation cows. No horns on a bull is different, like a castration. Feminine bull. Not very threatening power. Or a Friendly power. An emasculated cow is like failure at masculinity. Failure at Jouissance or public Jouissance from your perceived failure)

7. My self-Jouissance= self picture in a dominating failure state. Bee in the orchid objectification trap. Sexy. Objectification of self. Respect for self.

8. My self - defeat= self picture in a vulnerably failure state. Jouissance of the public enjoying my failure

9. Lady giving a hair cut to nude man= emasculation in a vain manor. Figurative. Not a literal haircut. Promise of jouissance by taking power from another. (Cutting of foreskin a mild version, making a foreskin drawing was too abstract and less fulfilling as the potential witness of power taking metaphorically.. Represents taking power as I perceive that there maybe a finite amount of power in the conscious reality. Figure is in the act so it is unclear if this is conscious or unconscious as well as the in-discrepancy between failure of failure, success at failure, as well as failure at success (dis- include success of success, for it is dreadfully boring)

10. Marlboro cowboy = masculine. Cancerous. Final frontier of white, straight hegemony. Shown with either accessory: trout crossbow or phallic western saddle equine/trout. Hilarious. Opposite of diversification in identity- one trick pony. Is a basic ruining of 'normal' for the bourgeoisie consumption of sustenance. I receive Jouissance by ruining the normal experience this way and by all gratifying usages of re-appropriation.

11. Crossbow = mastery. Dangerous. Power welding (even just the 'tip')

12. Horse= transportation. Power. Masculinity yet fragile. Majestic. Personal success and failure arriving together.{separate from cart-horse}

13. Two trout= fishy. Phallic silhouette. Entertaining. Mastery. Hallucinatory. failure at sexy. Contemplating Jouissance. Is a basic ruining of 'normal' for the bourgeoisie consumption of sustenance. I receive Jouissance by ruining the normal experience this way and by all gratifying usages of re-appropriation.

14. Banana '= fruit. Phallic. Put it in your mouth. Failure at sexy- awkward instead. Is a basic ruining of 'normal' for the bourgeoisie consumption of sustenance. I receive Jouissance by ruining the normal experience this way and by all gratifying usages of re-appropriation.

14.B. Banana peel= then a type of power ejaculate or the left over of power usage. Or the garbage part of power usage

15. Shell= vaginal. Ocean. Sexy. Fragile and tuff simultaneously. Fishy. Oceanic. Failure at sexy. Is a basic ruining of 'normal' for the bourgeoisie

consumption of sustenance. I receive Jouissance by ruining the normal experience this way and by all gratifying usages of re-appropriation.

16. Gun= metal penis. Power for sale. Sexy. Entertaining. Pleasurable. Dangerous. Power to murder the ultimate usage of power. automatic

17. Strawberry= red tasty fruit. Juicy. Put it in your mouth. Jouissance. Depending how they are sliced they resemble a vagina or a tongue. Is a basic ruining of 'normal' for the bourgeoisie consumption of sustenance. I receive Jouissance by ruining the normal experience this way and by all gratifying usages of re-appropriation.

18. Italian arches and columns from a Florentine site housing Della Robbian ceramic masterpieces= mastery, perfection, function, beautiful- architectural Jouissance achievement (adds depth)

19. Paper-weight = ironic. Emasculated. Feminine power perception by social 'normals' [suffix means bad] mainstream bourgeoisie= a weak nothing masquerading as something more powerful. Failure of masculinity. Failure of power. Trick. Snark. Humor. [15 is both my lucky and unlucky number]

20. Hair= my hair and my beloved counterpart, Givenchy aka Gigi. Jouissance from brushing and control, control of self and environment thus a power display in a vain mundane manor. Also engages the 'haircutter' image discourse above. As well as ritual burning; ashes to ashes, dust to dust.

21. Skull (jack)- in- the- box [with tea bag eyes, and an open half - consumed banana, {with Columbian coffee beans}]= jack in the box re-appropriation, tea-bag joke, coffee is an upper so a weird way to say cocaine-

death, or success at failure, consuming banana consuming power, and an all around Basic ruining of 'normal' for the bourgeoisie consumption of sustenance. I receive Jouissance by ruining the normal experience this way and by all gratifying usages of re-appropriation.

22. Frames on floor= spit in the eye of critiques in-which framed wall work is held with a higher esteem than pedestal works. This way I am re-appropriating this idea to take the power away from its prior usages. My work is now more important as well as ambiguously splitting many doxa [and categories].

23. Phallus (Freud's crashing the party)= men rule the world. Men rule the art world. Phallus is a sign of power and pleasure or the power in pleasure giving and withholding. Not just used to slam men. Not just used in jealous. Not about libido, like a rhizome beginning is everywhere and nowhere. Used to show both feminine and masculine obtaining power. Also, is a basic ruining of 'normal' for the bourgeoisie consumption of sustenance. I receive Jouissance by ruining the normal experience this way and by all gratifying usages of re-appropriation.

23.B. tiny Shetland pony style peni= a small non-threatening form of pocket powered. Patriarchy, hegemony [blah, blahbla-blah] so long rant short penis is shorthand for power, power of desire and pleasure and the power of taking away power all at the same small magical time. Yippie. Gotta catchem' (like 'pokemon', so yes also can be wretchedly annoying too)

{ a tangent blessing us from the Holy Internet: Dear Straight Dope: What exactly is the plural of penis? I would say penises, but it seems too simple and obvious. Is it penis, like deer, or maybe peni, like fungi? End tangent: Amen. Now, let us 'pray'...}

Is a basic ruining of 'normal' for the bourgeoisie consumption of sustenance. I receive Jouissance by ruining the normal experience this way and by all gratifying usages of re-appropriation.

24. Drug references (cocaine)= as soon as you have satisfied you find yourself beyond the craving. Consumed by it you take more and more and more to feel that original moment which is long-long gone, and actually never really was. A ghost. A dream. A fleeting ephemeral death. A self inflicted evil like nothing example incase the Jesus one failed you and the idea needed to be resurrected. The perfect example of Jouissance and jouissance seeking behaviors as it encompasses the good and negative and neutral forms of this enjoyment theory of the mind and body.

25. Saddle genitals= use your imagination, as well as the masculine character is traveling on this man-power, his own potent masculine phallic power. Since phallic power is been describe above this is the power of desire and enjoyment in addition to a universal symbol for social power in a addition to being a reference for patriarchy. Also, is just a subtle hilarious moment for the super aware to feats upon. A reward for the aware and cognitive- my favorite type of brain.

26. Trout genitals= same thing as above with increased skewness and thus hilarity. Also is a feminine hint, since of the double entendre with in 'fishy' and genitals' aroma. [Mmmm, good.] Is a basic ruining of 'normal' for the bourgeoisie consumption of sustenance. I receive Jouissance by ruining the normal experience this way and by all gratifying usages of re-appropriation.

27. Femme-fatal= what every female should be. This is a positive thing. A powerful thing, being intimidating is good for the power harnessing as well as the consumption of power for an individual. This is the major identity women can be also other than 'bitch' and 'whore'. Femme fatal is neither of these narrow titles but has qualities from both. Particularly if you see the femme fatale using her sexuality in an 'active' way. Also and consider being cruel, self-motivated and aggressive then well the overlapping adjective to noun land is now boarding at Gate 69.

I like this idea of adjectives transgressing to become nouns.

28. 'Cheap' technics (formless)= techniques being used for the concept of the 'cheap' or 'accessible' and thusly 'lowbrow' as in spray paint. Gold spray paint is this idea on uppers after a weekend bender: completely potent with spray application masquerading around in gold like a delightfully ignorant (unaware of self: like a malfunctioning superego and a nonexistent id) tacky prom dress. Contravention, or a violation of art law. A breach that is punishable. (I.e., Graffiti.)

29. Freud= married to his cousin, strong cocaine user, first and last stop for many miles in the psychoanalytical mother lusting, father fearing town,[Oedipal triangle], for white straight Men in Western Europe. Cool. So his theories' are the subconscious-ness for my compositions, he is this theory accident in lecture that I try to repress. But my unconscious-ness is always inviting him to hang out but we aren't super good friends cause he doesn't share his blow at all! And I have a

healthy relationship with both my parents. I am not afraid of my father punishing me, I am not afraid of him or any man nor woman.

I have a womb so I don't really feel like I need to jump back in my mom's when I can just play with my own. I do not feel the same birth trauma because I was not birthed out my mother's vagina. I was breach and three weeks late. So I was skew then more than ever; My enjoyment seeking, Jouissance, almost killed me from infancy. The three extra weeks to make my goodbyes to the womb skews me from the need to ever, ever, go back there. The Oedipal triangle isn't doing it for my ego for many reasons including the most obvious, my gender and sex.

29.B. Resolving the Oedipus complex=In order to develop into a successful adult with a health identity, the child must identify with the same-sex parent in order to resolve the conflict. Freud suggested that while the primal id wants to eliminate the father, the more realistic ego knows that the father is much stronger. This only pertains to white males in northern Europe around the time of his life and it's simply in tomorrow's world yesterday's math will not add up. It is as simple as that. I feel that this primarily only has to really do with men.

According to Freud, the boy then experiences what he called castration anxiety - a fear of both literal and figurative emasculation. Freud believed that as the child becomes aware of the physical differences between males and females, he assumes that the female's penis has been removed and that his father will also castrate him as a punishment for desiring his mother. In order to resolve the conflict, the boy then identifies with his father. It is at this point that the super-ego

is formed. The super-ego becomes a sort of inner moral authority, an internalization of the father figure that strives to suppress the urges of the id and make the ego act upon these idealistic standards. I see this an urge to seek eternal enjoyment, slightly different from Freud's original thoughts.

In *The Ego and the Id*, Freud explained, "The super-ego retains the character of the father, while the more powerful the Oedipus complex was and the more rapidly it succumbed to repression (under the influence of authority, religious teaching, schooling and reading), the stricter will be the domination of the super-ego over the ego later on—in the form of conscience or perhaps of an unconscious sense of guilt."

Okay where to start making my own psychoanalytical theory? Well I feel that my superego is more governed by my mother and 5-10% my father. My id is my father, and I, with a margin of error of 5-10% mother. I have feared my mother equal to the fear of my father; one does not scare me more than the other. So ironically this centering of my ego, while a bit backwards, is skewed for being less biased, less in line with a doxa. { * **mind explodes** * } so this would be much easier 'oedipal *math*' if I was male[obviously]. Because all of this female conversion table action is a giant barrier to creating my own language-equation.

So I do not consider my ego part of reality. It is conscious, and unconscious with a side of diet subconscious. But I describe my ego as being me after I have deducted the id and paid my super-ego taxes. Meaning that there is a divide, a boarder, between adult and child where the opposite member of the sex is no

longer exemplified and idealized so that one can learn more about their own sex (between one's legs) and gender (between one's ears), in tandem to the prior connection. In Tandem; Not ever an Absolute. Making *gender* absolute is a mistake found and experienced in reality. An experience I wish I could escape when in reality. I do not consider skew, askew, nor skewness part of reality. Reality being this normal, square, boring small border with high ass walls guarding it from itself. Like the castle Siddhartha lived in before he actually lived. Reality is a place where egos can hide and be Holden Caulfield style Phony. Phony is bad, a stale slow public death.

So basically, Freud is like a bad vacation or accident I cannot decide which is a more skewed way to frame my experience with him? I like vacation because it is this thing this place that is dreamed of, distant and foreign. You visit but after a while you can't wait to get the fuck back home. Also, like a vacation being different from a permanent residence, a façade is imprinted on the space and time, which is not real. So I have to let him creep around the fictitious party I just mentioned, not get super mad at my unconsciousness for letting the Freud into the interoperation of consciousness I have experience. And try to create works which emulate the operations of id, ego, and super ego in my experience while a mild skewed echo of Freud can be heard. Sharing is caring. And I am a caring mother and father (mind) fucker.

30. Deleuze= French. Way cool. A Super slick human, used a lot in my research tandem to Freudian theory, (since that's similar to what he did) also

where I was inspired to make the terminology dictionary-pedia of askewness.

Example: Bee in the orchid trap, concept of existence.

- **31.Jouissance and Lacan**= I wish my writing to bridge the distances between my skewness and the social medians I am an outlier to. To aid in this I would like to first introduce the complex term Jouissance. MARIE-CHRISTINE LAZNIK an author of psychoanalysis as well as an autism specialist, wrote a lovely and clear divulging of the Freudian and Lacanian theory on Jouissance search and definition for the Gale Encyclopedia I discovered online *through a giant search*. She began the condensed covering of Jouissance, a philosophy by Lacan in his seminar, *The Ethics of Psychoanalysis*, "It starts with a tickle and ends up bursting into flames" (Lacan, 1991, p. 83, Lacan, Jacques. (1991). *Le séminaire*. Book 17: *L'envers de la psychanalyse (1969-1970)*. Paris: Seuil.).
- Additionally, "this endeavor [of striking happiness] has two sides... it aims, on the one hand, at an absence of pain and un-pleasure, and, on the other hand, at the experiencing of strong feelings of pleasure... the tasks of avoiding suffering pushes that of obtaining pleasure into the background." (Lacan, 1991, p. 83, Lacan, Jacques. (1991). *Le séminaire*. Book 17: *L'envers de la psychanalyse (1969-1970)*. Paris: Seuil.).

Here the pleasure principle yields not to pain, but *un-pleasure*. Also the more the subject, progressive women in my instance, fails to feel Jouissance the longer the reins the libido give to the superego. This triggers a downward spiral of reverse transgression on the id. Lacan built his argument around Freud's beginnings. This is how I have built my pieces, upon an imbedded Freud base [much like reality]. Freud is who stated, "everything that is transferred from Jouissance to prohibition [this] gives rise to the increasing strengthening of prohibition"; a Prohibition growing as well as boosting the superego far too much. Thus the guilt post masturbation is thusly understood as an increase of the libido in the superego, brought on by a short circuit of brief satisfaction,- not Jouissance.

This is for is a social bond is established to renounce enjoyment and defeat the drive for satisfaction, as opposed to encouraging satisfaction, outlying objects are deprived of their Jouissance by the median. This situates Jouissance in another grazing field, bordered by the superego, and brings religion, moral precepts and law into the equation. So with these moral laws in mind,

- “ In *Civilization and Its Discontents*, Freud referred to the "oceanic feeling" of being at one with the greater Whole. Such is the feeling of mysticism, and also of trances and ecstasy. Whereas Freud discussed the dark relationship between mysticism and suffering with great hesitation, Lacan spoke of them more positively by remarking that on the cultural level, adoration of Christ suffering on the cross naturally sustains Jouissance. If certain mystics directly experience Jouissance by looking at the Other's face—by looking at the face of God—others can attain it only by allowing the ever so broken body of Christ on Calvary to sustain it. They partake of a vicarious Jouissance from Christ's mutilated body offered up to God. Commenting on Catholicism, Lacan wrote, "That doctrine speaks only of the incarnation of God in a body, and assumes that the passion suffered in that person constituted another person's Jouissance" (p. 113, (1998). *The seminar of Jacques Lacan. Book 20: On feminine*

sexuality: the limits of love and knowledge, encore (1972-1973) (Bruce Fink, Trans.). New York: W. W. Norton.)

The entire above quote is the derivative of my installation. The contrasting of ego with ego and reckoning with reality while searching for power, and the power of desire and enjoyment. “*Tout ce que je ne suis pas fait moi tout ce que je suis*”.

Jouissance is a French term the recently put to good use. The first way I like to describe it is as the last way I saw it: be the female orgasm. This would mean that there would be an intellectual and physical next see occurring at the same

time. Sort of where the id and the super-ego meet upon your ego. The Id is a little bit more responsible than the superego might be the inhibitor. You'll find Jouissance written everywhere and spelled wrong. Spelling wrong to me indicates a lack of understanding divided an ironic quality about the term. A tarnishing. Both at the same time definitely misspelling a word creates a ratio of distance perceived from distance of the knowledge of the term and it's usage. Trout is a symbol or metaphor for its fishy-ness, a common vaginal slang, while simultaneously having a phallic silhouette; it embodies a skewness with this combo. An identity in both sexes.

Jouissance is usually written next to figure who is attempting to 'store' a line of cocaine. Even to be a little bit snarky I have to text by a rainbow trout whom a Marlboro Man cowboy is writing upon instead of his steed as discussed in the terminology Dictionary-pedia. Tomorrow man, our Marlboro cowboy, does have a vagina on his cowboy hat. This is an attempt to show his thoughts as well as to confuse his masculinity similar too the 'hair-cut'. Figured on one of the wave anchor forms to be riding a horse, the pommel of the Western saddle has been articulated to be very phallic. This is to again to add metaphor to "his transportation upon phallic power". He, on another anchor form, is riding upon a crossbow. The crossbow is shooting a penis as well to connect the power of this masculinity as well as a snarky humor of these desires. As there is some mastery of the powerful weaponry, as there is some mastery of power skills and social control.

apart four

Now, that the road map icons have been covered lets transport to the skewness they support and establish, A language to communicate the lessons narrated in the four pieces and three wall pieces in the MFA Exhibition, "SKEWNESS", which involves progressive female identities and the search for Jouissance and power. One of the ways I am able to become skew is that we live in a culture of absolutes; a limited romping room in the gray fray area and also be in the center distribution. I am equally as feminine as I am masculine. This creates an interesting soapbox from which I am plat-forming my stance upon the individual I am excreting Oil and liquid Gold.

aForms:

Now talking about my forms and the way they are constructed to resemble the brain operations in the lower levels is the sub-conscious. Above the subconscious is the unconscious and the above, or parallel, one can view the conscious too. Within the consciousness[es], the battle between the id and the super ego on one's ego exists. You can see this in the two forms I have made, broken down and built up once more in a variety of scenarios.

The first of the two silhouettes, being that of the *anchor-wave form*, which has a generous "u"-shape and the second would be the *fixated anchored totem*, a taller towering monolith. Both, you'll find include the id, unconscious or consciously, pranking the super ego on the ego's personal battleground. These are further elaborated by the surface images I have used. They are three things that I applied, like a skin, to the five forms and wall piece. This is where the meaning of my content lives and exists. Devoid of most social responsibility or morality

assigned by past generations and traditions, my Super-ego is under pressure. These ideas start up more fun one on the ID side, the unconscious and subconscious stream of conscious realms. The side where being an avant-garde modern progressive free spirit intellectual woman is challenged and stereotyped in a fallacy of past moral and character hierarchy structures.

The 'oceanic feeling' Freud spoke of struck me in my unconscious; as I desired and enjoyed, to make forms from the experiences near the Pacific Ocean and Bay Area in California. The Enjoyment sustained from a multitude of ambiguously transparent sources in and out of the social median.

Once this has been revealed, the surface interpretation can become clearer for, you, my audience. Knowing ones-self is equally full of success, as it is begrudging knowledge; each having their own qualities of enjoyment or *Jouissance*. As an outlier, *askew*, settling realistic goals for the degree of intensity with my *skewness* delivery from my brain to an others ear's is the key to successful skew. Letting the id dominated the ego in transgression of the superego and social norms of reality. Puritanical perversion.

more about aForms:

Now talking about my forms, furthering the way they are constructed to resemble the askew brain operations. In the lower levels of the composition starting with the podiums is the sub-conscious. Above the subconscious is the unconscious and then above, or parallel, the conscious.

Within the consciousness, the battle between the id and the super ego on one's ego exists. You can see this in the two forms I have made broken down and built up in a variety of scenarios.

The first being that *anchor wave* form the room that has a generous "u" shape. The second would be the *fixated anchored totem*, a taller and towering monolith. Both you'll find include the id, unconscious or consciously, pranking the Super-ego on the ego's personal battleground. These are further elaborated by the surface images I have used. They are three things that I applied, like a skin, to the forms. This is where my content exists. For this is not so exciting when contrasted to most mundane tasks and situations in my experience and brain, these ideas start up more fun one on the ID side, the unconscious and subconscious stream of conscious realms. The side where being an avant-garde modern progressive free spirit intellectual woman is challenged and stereotyped in a fallacy of past moral and character hierarchy structures.

at some point the horse has to become glue, a Tangent:

Patriarchy and hegemony demand power and keep this by traditions of past. This would make the landscape particularly in the art consists of paintings on top. Man on top (excuse the pun). White on top, -no cherry. Maybe a strawberry. Straight on top, - off the rocks. And lastly, Christian's on top. So it goes, with such great blind (vacation) ambition and fervor to the degree where mine own capital idea and superego are "deliverance-ing" my own ego. {"*deliveranceing-my-own-ego*" sounds like a refreshing summer beverage, like an *Arnold Palmer*, it just rolls right off the tongue and deep down ones' throat}.

My superego, mostly, is greatly pressured. My ego is constantly in and out, and in again, of a physical body experience. Floating above myself and circling others trying to find a safe landing spot to reality's airport, like a spring Canadian geese landing in Indy's sewer-run-off-'water' polluted Fall Creek. Always in a circling gerbil wheel dialogue with myself, in myself, between myself, -askewed by reality. Hallucinations occur. Multiply

realities reveal themselves. Manure fertilize plants, cocaine fertilizes my art. And I shall carry my invisible phallus as if I were Barbie, *carrying her organs in a small briefcase to aside her fictitious frame her.*

Bending time and space; divergent actions stir alternate possibilities where the norm is being threatened, skewed, made fun of, absorbed as absolute, and bend it over a barrel and given a good "lesson".

I do not want to talk about objectification but rather power distribution. This is a trap I don't want to fall in nor my viewer to be victim to. Because I fear the only solution to this is amorphous attire consisting of turtle necks. Prohibition everywhere. But something happens in Americans 'id'- superego' battle where nudity is bad and thus has the ability to be worth of some hearty objectification. If there is nothing immoral about a penis and a breast hanging out then the power is taken away from the perpetrator. I am taking objectification back. I am 'owning' feminine identities' from hooker to Virgin Mary,[even though she was probably hooker too] and taking them away from the mainstream doxa and general usage in the superego and reality. I am making the objectification definition be carved from the id roaming free and borderless with the ego. [Free-range cattle versus veal] Equality. Peace. Harmony. Jouissance. A broader paddock for one's mind to roam and the consciousness allowed grazing on the fields of the golden id. Can you see it? The majestic land where tities bounce and flaccid peni flop about in an acceptable (consensual fashion) regard to vulnerability and social norm,- skewing the majority essentially. [If you cannot lhook into the *askew* installation]

But then who gets objectified?

Power is an absolute it seems there is only a certain amount of this in the world and it must thus be shared. So if the progressive power shift is in its infancy, then the old hegemony power holders will need to release some to the universe for minorities to have a more equal share seems to be the only solution. But then who gets objectified?

If every one is equal and no one gets the upper hand then what happens to sexy? Well I think it will still be around. But no longer a pointy sharp weapon wielded solely by the patriarchy, the matriarchies gets a sharp pointy weapon too.

apart five

Midnight coterie of sinister yarns':

Of progressive realities, by way of stream of consciousness, and yet I wish these compositions, or *vignettes*, to be seen as a gestalt rather than solely analyzed by the constituents. The vignettes viewed as fragments is a trap my ego falls on as this may be a consequence to the viewer as well. A symptom of being lost in one's self. As I find myself often lost. Amongst a loud crowd of onlookers with a great visual distance between us, Distance made of targets, distractions, misunderstandings and shiny bright objects.

My compositions resemble the state as well as created in the viewer and in myself. Revenge comes to mind. Calm, gratifying, slow, dangerous, magical, cruel, funny, fierce, enjoyment; -revenge. In this mechanism, the compositions perform their duty. Inflicting upon an onlooker, and myself the maker, their essence. In this way it is hard to listen to oneself when the listening to oneself is governed by a larger group, often a mysterious anonymous silent group,- this *is* the askew installations' essence. When in reality, going against the group often is the best path to reach *askewness*.

Choose to simultaneously embody two different lines of course, which are *not* parallel and will *never* intersect. The things we shouldn't do make the things we should do feel better. One should worry about forwarding their own history instead of trying to find a safe place to fit them-selves within it. Assertive while holding the freedom to be vulnerable if one chooses to submit to their own dominance. [As in the blinders on the big gelding carthorse]. This example feels to be devoid of social empathy and responsibility, literally blinded by detachable

mechanism. Enable to independently view peripherally. A metaphor for a moral doxa, (the horse). Is assigned by some other force, (the blinders). Perhaps a generation's standards put upon you, (the cart)? In my work I have taken the blinders and burned them. Choosing to remain in the hallucination,(fuck that cart); Remain in stream of consciousness narratives with no box to get in and out of only a nonchalant border with low walls (blinder-free, cartless, equine).

In these narratives, no answers are offered. Instead a series of dilemmas, or vignettes, have been created in the compositions. Compositions where I've exhausted extensions of my ego struggles with myself and already of situations. Fixated. Anchored. Totem. These terms *fixated anchored totems* mean a great deal. Fixated means to be consumed, addicted, and stuck; a trap that contains within self by self. Lids are over these forms are also the *Totem forms* as well there's a slight nautical boat feeling and Transportive metaphor. Again, the nautical feeling and therefore continuation of the forms where an anchor is to defeat a wave; the roadway of something out of control and dangerous inside the wave is also coming and going: Too ephemeral, dreamlike, never absolute; Vulnerable yet assertive.

Thank you.

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